FORUERIES AND COPIES OF POTTERY AND PORCELAIN.

The Mard Paste Porcelain of the Sevres languagetory Much Counterfelted-Few Genuine Examples Brought Home by Tourists—Marks on Sevres.

SEVERS HARD PARTE PORCELAIN.

We now take up one of the most axart, one in which almost every collector of old china is more or less interested. To refer to the hard paste porcelain of

the Sèvres manufactory.

Hard paste was first introduced at

RARE CHINA, REAL AND FALSE severe (the monogram 'R. F.' in a circle), which should have been done a hundred rears ago."

Hard pasts porcelain of Sèvres has in recent years been counterfeited to a much greater extent than soft pasts. In fact the imitations of wares produced during the reigns of Louis Philippe and Napoleon III. are so abundant that fully nine-tenths of the porcelain supposed to belong to these periods offered for sale is spurious. Most of the forgeries are pro-duced in that quarter of Paris called Le Marais.

In a prominent establishment in an American city a pair of hard porcelain biscuit figures were recent exhibited which are claimed to be genuine antiques produced, as the marks indicated, at Sevres in 1759. Since the manufacture of Hard paste was first introduced at that general paste was not introduced at that severe in 1769, and for the following thirty years or so both hard and soft paste were made there. After 1804 hard paste porcelain was produced alone, soft paste being only attempted, in an placed implicit confidence in the inimental way, from time to time tegrity of the firm. The sale was made antil 1852, when the manufacture of soft in good faith and the dealer would be



BARD PASTE PORCELAIN, WITH GOLD DECORATION. GENUINE SEVERS OF THE LOUIS PHILIPPE PERIOD. NOTE THE BEAUTY OF FORM AND DECORA-

paste porcelain was revived under Na- chagrined to learn that he had been the

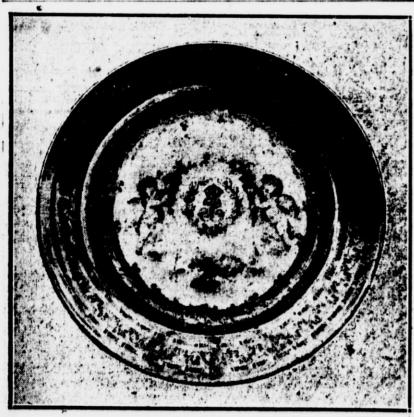
Undecorated or slightly embellished wittingly defrauded a customer. services were presented to the dignitaries state under Napoleon I., Louis XVIII., Charles X., Louis Philippe and Napoleon ists few examples are genuine. Counter-III., some of which from time to time feit wares are sold everywhere in Europe found their way into the market and fell and the average collector falls an easy into the hands of the counterfeiters to prey to the wiles of the Continental dealer. decorated. Between the years 1871 and 1890 large quantities of refuse or which genuine pieces may be readily imperfect porcelain were sold by the recognized. As a rule the marks will factory or were given to hospitals, and furnish a safe guide to follow. much of this material was secured by

speculators. to pay exorbitant prices for them. In ous character of the work.

III., but was again abandoned in victim of imposition by his foreign agent and that through ignorance he has un-

Of the large quantities of Sèvres porcelain brought home by American tour-There are, however, many ways by

That used since 1848 is a small oval ellipse, in vellowish green (chrome green) To place on these genuine pieces elabo- beneath the glaze, enclosing the letter rate decorations of cupids, garlands of "S," standing for Sèvres, and the last flowers, gold monograms and false marks figures of the date, as "S. 74," which inwas an easy matter, and uninitiated pur- dicates the year 1874. When this mark is chasers could always be found ready obliterated by a deep scratch through the centre, produced by a cutting wheel cases the paintings were of such it is known that the piece left the factory excellence that they might readily de- in an undecorated condition. Pieces so ceive an expert, but an inspection of the marked, having decorations, have been marks in most instances reveals the spuri- painted at outside ateliers at a later date and are not representative Sevres pieces



MARD PASTE PORCELAIN PLATE. THE WARE IS GENUINE. THE DECORATION HAS BEEN PAINTED BY A FORGER, AS SHOWN BY THE MARK, WHICH IS SCRATCHED THROUGH. THIS PIECE THEREFORE LEFT THE SEVRES FAC-TORY UNDECORATED AND IS CLASSED AS A "FAKE

The question naturally arises. "Why They should therefore be avoided by does the French Government permit collectors. this wholesale counterfeiting of the proby quoting from a letter received from the glaze on the base standing for the M. Taxile Dost, for twenty-seven years an year and month when the article was artist at the Sèvres factory but now turned as "73-12," meaning December,

Louis, Mo. He writes: every commercial product in order to be poleon I., Louis XVIII., Charles X., Louis guaranteed against forgers must have Philippe, or Napoleon III., and antedated its mack deposited in a special office. In by an overglaze circular decoration mark

ed, by fear of imprisonment, the the ware itself was made.

In most o the genuine pieces made ductions and the marks of the national during and since the Napoleon III. period manufactory?" I cannot better explain will be found an additional date mark. this singular condition of affairs than rudely scratched in the paste beneath director of the ceramic division of the 1873. Sometimes an additional figure Academy of Art at University City, St. is added for the day. Frequently genuine pieces so marked have been em-In France as in the United States bellished with the monogram of Na-France it is at the Tribunal of Commerce. in red or blue. When pieces bearing. "The monarchs who have reigned in the incised date mark for the undergland France, with the exception of Louis XV. green date mark, scratched through and Louis XVI., have never made deposit also bear an overglaze mark of an earlier of the marks of Sevres manufacture, reign, the decoration is known to be ich belonged to them personally, spurious. It is apparent that the decora-Only the royal or imperial authority tion could not have been applied before



HARD PASTE PORCELAIN PLAQUE, OR DISK. THE PASTE IS GENUINE SEVRES THE ROPE BORDER AND CENTRAL MONOGRAM, IN GOLD, ARE ORIGINAL. THE CUPLOS, FLORAL WREATH AND TINTING OF THE OUTSIDE BAND HAVE BEEN ADDED RECENTLY. IT BEARS THE GENUINE UNDERGLAZE DOUBLE P MARK OF THE LOUIS PHILIPPE PERIOD, BUT IS CLASSED AS A "FAKE."

condition and afterward painted with such pieces are invariably counterfeits.

Of all the counterfeit Savres porcelai ous decorating establishments outside of

the factory.

Among the imitations of Louis Philippe porcelain we find large numbers of plates. circular plaques, cups, saucers, teapots and other pieces tinted with soild blue or pink borders. These overglaze ground



GENUINE SEVRES HARD PASTE CUP AND SAUCERS. THE CUP AND SAUCER AT buy with entire safety.

THE TOP, DECORATED IN GOLD, ARE OF Among the more put THE CHARLES X. PERIOD. THE SAUCER BELOW, PAINTED IN COLORS, IS OF THE ACCURACY AND DELICACY OF THE PAINTING.

century. The imitation colors are raw, opaque and full of specks, and feel rough to the smooth, glossy tints of the genuine

in the ground color in white medallions usually bear the scratched underglaze green date mark of the Sevres factory. on the side of the vase. Many of the counterfeits, however, are of porcelain made elsewhere and on these never produced at Sevres on account

been issued from the factory in the white over the glaze, in black or dark green

Of all the counterfeit Sèvres porcelait to be met with the most execrable pieces are those imitating in hard paste the soft paste of the eighteenth century. We have seen entire dinner services of hard paste painted with heads of court beauties, surrounded by a broad border of Rose du Barry or Pompadour pink, applied colors when they occur on hard paste over the glaze and bearing the mark of are intended to imitate the beautiful the two interwined L's of the Vincennes vorks (1753 to 1756), which preceded the Sèvres factory. The genuine hard paste porcelain was never so marked.

When hard paste porcelain, supposed to be Sèvres, bears a mark used previous to 1769 it may confidently be set down as a forgery, since hard porcelain was not made there until that year.

Sometimes genuine pieces of Sèvres porcelain will be found on which the original decoration has been altered by removing the gilding and substituting colors. The gilded pieces of importance are usually marked with the words dore A Serres (gilded at Sevres). If the gilding has been entirely removed and replaced by painted designs the fraud will be apparent.

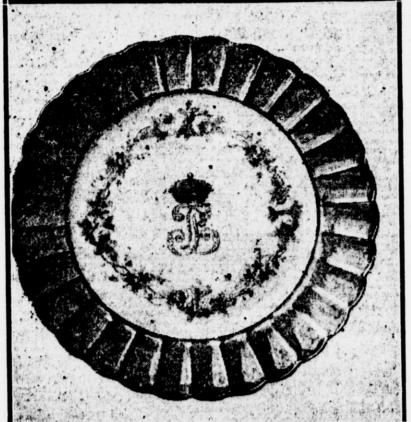
If a piece of porcelain, supposed to be

of Sevres manufacture, decorated with a pastoral scene and bearing the factory date mark, has beneath the device of Chulot, consisting of two musical notes, it is manifestly fraudulent, since this artist painted only groups of flowers. The would-be purchaser will therefore do well to refer to the published marks of Sèvres decorators before purchasing, in order to ascertain whether the decoration could have been executed by the artist to whom it is attributed.

Paris is the hotbed of "fakes" and frauds in all sorts of antiques, and out of every hundred objects sold there it would be difficult to find one genuine piece. This is particularly true of pottery and porcelain, the wares of the Sevres factory having been imitated on a gigantic scale. There are few places in that city where the purchaser can confidently expect to

Among the more pretentious pieces made by the fakers are plates bearing elaborate and often beautiful paintings of female heads, figure groups and other designs, with traceries of fine gilding. The absence of any marks, however, in ormolu mountings. These pièces de résistance, which come either from Bel-In the centres of plates and arranged gium or Saxony, are palmed off at extravagant prices on wealthy but ignorant on other pieces are usually cupids and purchasers as examples of the best work garlands of flowers painted in various of the Sevres artists, being usually marked colors, and frequently gold monograms with the double L of the early soft paste of the different sovereigns. Such pieces period. This mark may be found on the base, or in a reserved white medallion

Since soft paste pieces of large size were



HARD PASTE PORCELAIN PLATE. MONOGRAM OF LOUIS PHILIPPE. THE PIECE BEARS THE SEVRES DATE MARK CUT THROUGH. THE PORCELAIN IS GENU-INE BUT THE DECORATIONS ARE FORGED.

of forgers, who counterfeited A lady exhibited to the writer with the green date mark, when it is used, is of the difficulty in firing, all such pieces

Severes were but little during the lifetime much pride a hard porcelain plate which no form the monarchs; moreover, there is no incentive to the forger to imitate any price. But after the lapse of Sevres porcelain of the want at any price. But after the lapse of twenty-five or thirty years pieces of twenty-five or thirty years pieces of twenty-five or thirty years pieces of the preceding reign become old and there is profit in forging them. Now since the profit in forging them. Now since the profit in forging them want at any price on the date of 1873 is profit in forging them. Now since the profit in forging them want at any price on the date of 1873 is profit in forging them. Now since the profit in forging them want at any price on the date of 1873 is profit in forging them. Now since the profit in forging them want at any price of the price and the plate and an overglaze of the profit in forging them want at any price. But after the lapse of Sevres porcelain of the brownish olive or darker green. Such the pieces are forged throughout, paste, place of the characteristic marks of the plate to the characteristic marks of the sevres Museum examples of Sevres factory in hard paste, and there is generally somewhat larger than the true mark and is of a different color, a set the back in an old armchair on the elim thrue than from the mark and is of a different color, a set the back in an old armchair on the elim thrue than from the true mark and is of a different color, a set the back in an old armchair on the elim thrue has the larger than the true mark and is of a different color, a set the back in an old armchair on the elim thrue than from the true mark and is of a different color, a set the back in an old armchair on the elim thrue than from the true mark and is of a different color, a set the back in an old armchair on the elim thrue than from the true mark and is of a different color, a set the back in an old armchair on the elim thrue than from the mark and is of a different color, a set the back in an ola law nor the manufacturer can take action the date 1847, indicating that the piece P's, one reversed, surmounted by a crown, manufactured during the First Empire.

had been decorated in that year, although painted beneath the glaze in chrome Since 1870 monumental vases have been egainst the dishonest trafficker.

had been decorated in that year, although painted beneath the glaze in chrome Since 1870 monumental vases have been "In 1800 the impudence of the forgers the plate itself had not been made until green. This mark is frequently found in produced at the factory in hard paste, although painted beneath the glaze in chrome Since 1870 monumental vases have been the produced at the factory in hard paste, although painted beneath the glaze in chrome Since 1870 monumental vases have been the produced at the factory in hard paste, although painted beneath the glaze in chrome Since 1870 monumental vases have been the produced at the factory in hard paste, although painted beneath the glaze in chrome Since 1870 monumental vases have been the plate itself had not been made until green. This mark is frequently found in produced at the factory in hard paste, although painted beneath the glaze in chrome since 1870 monumental vases have been the plate itself had not been made until green. was such that the Government was pro- twenty-six years later. The piece had imitation porcelain of this period painted These splendid specimens bear elabo-

rately painted figure scenes around the centre, and on the necks heads painted in imitation of shell cameos, &c. In the Louvre stands a Sèvres vase of hard paste some six feet in height, with porcelain biscuit reliefs and elaborate ormolu mountains, which was made in 1783.

False Sèvres porcelain is made in Paris St. Amand-les-Eaux, France; in Saxony; in Tournay, Belgium, and many other places in Europe. At Limoges jewel boxes and other objects are produced extensively which bear the Sevres marks.

Dr. William C. Prime in his "Pottery and Porcelain of All Times and Nations," published in 1878, informs us that "Occasionally are seen in the shops modern Sevres porcelains, with the cut mark,

spersed with birds, squirrels and medal- Salon his heartwhole comme lions, the latter framed in gold, with They too are beginning to stale. Every motives of various sorts on a red ground, and the execution is lacking in accuracy. been applied thickly and unevenly over

or elsewhere which bear the name Sèvres." Porcelain made at the Sèvres factory was never so marked, but many china painters working in the city of Sevres and not connected with the factory have painted on their works the name of the city, in addition to their own legitimate marks. Such pieces are of course entirely genuine and are not in any sense



HARD PASTE PORCELAIN VASE. PAINTED AND GILDED DECORATIONS, IN IMITA-TION OF OLD SEVRES. THROUGHOUT.

underglaze turquoise blue and rose Pom- at Sevres. The most important objects decorated in pate-sur-pate and other padour of the soft paste of the eighteenth produced by the forgers, however, are styles, is of this character. M. Doat, even enormous vases, often from three to six while officially connected with the Sevres feet in height, decorated with painted and factory, enjoyed with other artists the to the touch, bearing little resemblance gilded panels and medallions and set right to produce and decorate porcelain without restraint and to hold exhibitions

and sales of his private work. In conclusion we would again warn the purchaser to avoid all pieces of alleged hard paste Sèvres porcelain bearing a factory mark which has been scratched through and those with overglaze marks Such pieces have invariably been tampered with or are forgeries pure and simple. The scratched or incised date marks near the edge on the under sides of plates, cups and saucers, should be observed closely. If the overglaze decorating marks bear an earlier date the pieces have been painted outside of the factory and are not thoroughly genuine.

Small fluted, hard paste plates painted with monograms of rulers, or portraits of court beauties and celebrated personages, should be discarded, as they will almost invariably be found to be fraudulent. A few services of this style were made in soft paste in the reigns of Louis XV. and Louis XVI., but examples are now extremely rare and are only found in aculotural as the Parthenon frieze. You a few European collections belonging to may read into it as much literature as you wealthy persons. The imitations fre- please or as you can, but the interpolation quently have borders tinted in solid pink. simulating the rare rose Pompadour, but he is and sculptor he remains. No doubt

the color is speckled and splotchy. Plates of hard porcelain of the First Empire, with heads painted in camaleu. quently counterfeited. Sometimes gensky blue color beneath the glaze. On others will be found the overglaze sten-As such plates, if of genuine paste, were forged earlier marks.

EDWIN ATLEE BARBER.

The Cares of Busines From the Beston Globe

The old storekeeper down in the country who gave up keeping turkey sed because the women insisted on buying all he had as

RODIN THE GREATEST SCULP-TOR OF HIS AGE.

Master Craftsman Who Is Also a Great Creative Artist—Some Principles of His Splendid Art—Pertrate of Hugo

les jeunes. A book of his about Christ coming to Paris caused a sensation in which have been decorated in New York France last spring. We recall an early by persons of some skill and hard paste cups and saucers of Limoges ware, pretuity ornamented with portraits and other years have worked a difference in the designs. These are the work of industrious women and others, and are to be noted at the start, yet clearly defined nowadays. The old Salon and the new he despises decorative ceramic art." Sevres hard paste porcelain plates of the Louis Philippe period, decorated with borders of scroll work and foliage, inter-

mediocrity with a maulstick possess have been quite extensively reproduced the secret of impressionism, and a flood in Boston, as well as in Europe. The genuine pieces always have the correct Sevres out taste, technique, or talent, these marks and the designs are carefully and exquisitely painted. The imitations are art that they, like M. Morios, turn backpainted in brighter and cruder colors and the execution is lacking in accuracy. ward and contemplate with piety the calm and noble compositions of Ingree. On close examination the design appears | Even for the future of sculpture the critic to be smeary and poorly drawn, the colors no longer is optimistic. Indeed, judging standing up in perceptible relief, having from a recent acticle in the Mercure France, he seems to have become what the Germans aptly call a "Schwartzse-It frequently happens that pieces of her," a pronounced pessimist. They porcelain are offered for sale in Paris talk, he says, about a renaissance of

French sculpture, and he hopes that the talk is not mere exaggeration. But there is Rodin, he adds, always Rodin, and Bourdelle, Dejean, Rodo, Desrous Lamourdedieu, Niclausse and Vibert.

Yes, there is always Rodin, the greatest culptor of his age, the greatest of French sculptors since Jean Goujon, in a country rich in original sculpture. He is one of those men of genius who enjoy the flavor of their immortality before death. So did Richard Wagner, although Wagner had to wa't longer for fame than the French-man. Rodin was first made known to the English speaking world by W. C. Brown with W. E. Henley a close second The latter has said of him that "he has suffered like the rest-like Barye, Millet. Corot, Rembrandt, all the men who came with a message to times not ready to give it ear; but like these others he has made his chance, and like these others he has assured himself of victory." ,Rodin's busts alone were enough to place him in the future; the style of them is so complete. the treatment so large and so distinguished, the effect so personal yet so absolute in art. The "Hugo," for example, makes you wonder that the "Contempla-tions" and the "Misérables" are no stronger than they are; and the "Hugo."
if it be the one on which the master lingered longest, is by no means the most irresistible of the group. And the busts. whatever their number and whatever their individual and collective worth, are only one entry in the general account.
The hand that modelled these austers yet passionate statements of virile force and suffering and endowment, and expressed their sculpturesque quality in such terms of art as recall the achievements of Dopatello himself, can on occasion create such shapes of beauty and such suggestions of elegance and charm as put the Clodions and Pradiers to the blush and enable you to realize in the very instant of comparison and contrast the difference between the art that is great whatever its motive and its inspiration and the art that only passes for great because it happens to be gracious and popular.

His "Bastien-Lepage," which shows the painter at his easel in his working dress. straining his shaded eyes to focus an intended to deceive. The well known effect of light, is an achievement in realmental art; his Calais group, miserable burghers taking leave of their fellow townsmen and in act to follow the lead of the heroic Eustache de Saint-Pierre, is such a reading of history into sculpture as only comes to the man of genius and therewith such a suggestion of human emotion as could be achieved by none save a master craftsman, who is also a great creative artist; while as for the Dante doors, so abounding in invention, in realization and suggestion, in accomplishment of the rarest type, what is left to say of them? Except that Rodin, like Dante, has "seen hell" and like Dante has turned the experience into immortal art, there is not much. Here, if you will, are a thousand hints of the possibilities of human passion, from Paolo and Francesca to the nameless miscreants, the very dregs of the damned, that crawl and writhe, always in the terms of sculpture, up and down and in and out and here and there and everywhere in enormous yet distinguishable complexity all over the master's achievement.

But here too is art, here is soulpture in its essence, sculpture with all its conditions accepted and fulfilled, sculpture as strictly is not Rodin's but your own. Sculptor he has read his Dante and no doubt his work would have been other than it is had his Dante gone unread. But it exists shaded in imitation of cameos, are fre- apart from Dante, and if the "Commedia" were suddenly to disappear the loss would uine pieces without decoration, or with be, so far as Rodin's work is concerned, rims covered with underglaze ground no loss at all. It is not literature in relief colors, have been elaborately painted and nor literature in the round; it is sculpture gilded by outside decorators. These pure and simple. And if the sons of men semi-fraudulent wares may be recognized habitually expressed themselves in simble by the crudeness of the workmanship and ilar terms, that literary quality on which, the rough overglaze colors, but the marks the race being what it is, it cannot choose which are found on them are the surest but depend for the louder and the more inproof of their spurious character. The stant part of its fame, that literary quality mark of the Charles X. period is often would cease from troubling and the thin g found on them printed in raw blue above itself would exist as sculpture pure and the glaze, instead of in the characteristic simple; as those prodigious and dreadful conceptions of line and mass and surface imagined by Michelangelo in memory of cilled red mark of the Napoleon I. period. Lorenso and Guiliano de' Medici exist as sculpture pure and simple, with the inmade at a later date, the genuine marks comparable prose of Donatello and the have been ground out and replaced by the august heroic poetry of Phidias and Praxiteles.

Henley declares that Rodin's art is an expression of passion, but in one sense only. Passion to him is wholly matter of form and surface and line, and exists not apart from these. In other words Rodin is a sculptor. His expression consists in line and form and surface; "Can I get a gallon of the atorekeeper quired.
"Oh, hum," growled the atorekeeper showing considerable temper. "Confound it. Nobody else in town's got molasses to sell but me, I suppose."
With this stinging rebuke he went in and with Phidias and Lysippus tello. And with Phidias and Lysippus all these centuries away, what more is

SEEN IN THE WORLD OF ART left to say of the man of genius whosefart

is theire?
Mr. Brownell in "The New Movement in Sculpture" finds that "the grandiose does not run away with Rodin." He writes: I do not mean to compare M.
Rodin with the Greeks \* any more than I mean to contrast him with Michael Angelo. • • I mean only to indicate that the resemblance to Michael Angelo, Charles Morice is a Paris art critic well known for his sympathy with so-called "advanced movements" in painting and sculpture, and also in literature he is for les jeunes. A book of his about Chrise serving sculpture M. Rodin's sculpture is far more closely related to that of Donatello and the Greeks. It too reveals rather than constructs beauty and by the expression of character rather than by the suggestion of sentiment." American critic, like the English one, finds Rodin "deeply remantic."
In 1870 Rodin was in Brussels at work on the figure of a sailor and he related W. H. Bartlett the following (American

Architect, 1889): "While making the figure of a sailor I was struck by its gesemblance to the statues of Michelangelo, though I had not had him in my mind. The impression astonished me and I wondered what should cause it. I had always admired Michelangelo, but I saw him at a great distance. My studies had been a blind search after the movements of figures and in making this one I was for the first time impressed with its re-semblance to the composition of the great Florentine. I tried to understand and explain it to myself, but could not. My interest and curiosity were greatly awakened and to satisfy my mind of the reality of this resemblance, and to con-firm my hope of its depth and value. either as the result of my long years of effort or as the effect of my admiration of him. I made a lot of sketches to see if I could get the same character, but without success." The puzzle recurred when he began "The Age of Bronze" and he went to Italy to solve it. "In looking at the Medici tombs I was more profoundly impressed than by anything I have ever seen I mean as a matter of impression simply. For Michelangelo, great as he is, is weak in modelling compared with the antique. I like his works because they are living and because I could find in them what I wanted. After looking at these figures long and well I returned to my room at the hotel and began making sketches to test the depth of my own capacity of composition and of the impression I had received, and I found that I could do nothing with my sailor unless I copied Michelangelo. I made no end of sketches. always with the same result. During my journey to Rome, Naples, Vienna and Venice I continued drawing in the hope of discovering the principles upon which the composition of Michelangelo's figures was founded. I was at the same time struck with the idea that those principles were not original with him but the result of discoveries made by those who had preceded him. I also had my doubts about his being conscious of those principles, or that he was the consummate artist and man that many think he is. He seems to me to have worked little from nature, to have had one figure or type which he reproduced everywhere and constantly, and to have taken entire figures from Donatello, besides using a certain movement of the wrist and foot common to the latter. I think that Michelangelo simply completed a mayement and general scheme in figures whose natural principles of composition were discovered by those who went before

This critical frankness is refreshing. Back in Brussels Rodin solved the problem and discovered the principles which explained what he had been doing. These principles, he goes on to say in Mr. Bartett's account, "are found in nature or she verifies them if you look carefully enough. They are so simple that they on be taught in six months to any student of average intelligence, so that he an exemplify them, in fact, almost as well as I can myself. In a word, nature

tells the whole story.

Rodin later explained precisely to D. S. MacColl what he meant by these principles. The ordinary Greek composition of the body, he puts it, depends on a rhythm of four lines, four volumes four planes. If the line of the shoulders and pectorals slopes from right to left, the man resting on his right leg. the line across the hips takes the reverse slope and is followed by that of the knees. while the line of the feet echoes that of the shoulders. Thus we get the rhythms A-B. B-A, and the balancing volumes set up a corresponding play of planes Michelangelo so turns the body on itself that he reduces the four to two big planes, one facing the other, swept round to the side of the block. It is a system occasionally found in Greek sculpture and not constantly in Michelangelo, but it is characteristic of him. Raphael, imitating Michelangelo, missed the point; 'he was too Greek.' This system of tormented form is one way of referring the body to the geometry of an imagined rectangular block enclosing the whole; the parts of the body are turned and adjusted so that their chief planes become coincident with those of the block. We may see, indeed, in the system of design in eculpture, the influence of different materials. The designer in bronze is under no suggestion or limitation of a block; the man, on the other hand, who cuts his figure out of a block of stone or beam of wood or a tusk of ivory starts with a shape that affects his design, and in the case of stone or marble the more the forms are kept solid the less danger there is for the brittle substance. In Gothic sculpture this influence of the block, the beam and the tusk is very

Having clearly grasped and applied this special system with the planes and masses of the body, McColl petuts out that Rodin went back to "Nature" again seeking for less tyrannical composition for modelling more intimate and less conventional than Michelangelo's. But the commission he now received from the French Government for a work that still occupies him illustrates how closely he was inspired in imagination as in design by the great Florentine. This was the Porte de l'Enfer for the Museum of Decorative Arts. It also illustrates, this greatest effort of the plastic imagination a the century, how a sculptor must suffer in a time that has no architecture to support and control his art. Rodin's architectural sense, so keen within the patterns of the human body, does not ex tend to a framework, obeying laws no of natural form but as strict. His archi tecture is the lawless Titan's, a rocky, shadowy matrix, a chaotic womb from which the statue is delivered. When ped estals, portals and other architectural forms are given into his hands his impulse is to violate them, to carry aculpture across the frame. For this reason perhaps the "Gate of Hell" has refused so

otable and passed from that school

back into the Florentine.